

G. Newman

SOME SUGGESTIONS
FOR A VARIETY OF
**ART
EXPERIENCES**

FOR CLASSES OF

B. RENSENHOUSE
WMU ART DEPARTMENT

252

CREATIVE ART IN THE ELEMENTARY SCHOOL

Below is a copy of part of an art bulletin sent out by the art supervisor in the public schools of Boulder, Colorado. It states some basic art education philosophy and goals for teachers in the elementary school.*

MORE IMPORTANT THAN RESULTS....

1. Growth and development of the child
2. Eagerness to participate
3. Enthusiasm and happiness
4. Release of tension
5. Spiritual gain

AS TEACHERS--WE HOPE TO ENCOURAGE THE CHILD...

1. To guide the choices he makes
2. To extend his interests
3. To develop observations
4. To raise standards of appreciation
5. To provide for personal satisfaction

AS TEACHERS--WE HOPE THE CHILD WILL...

1. Satisfy his desire to create
2. Express his own feelings and emotions
3. Enjoy beauty in the world around him
4. Make himself and his environment more attractive
5. Use his leisure time creatively
6. Develop respect for the opinions of others
7. Learn to respect and appreciate the artistic creations of others

OUR MAIN JOB...

is not to develop artists--but to help children realize the importance of art in everyday living--to provide art activities in which they can gain both understanding and enjoyment.



*For other statements of some art objectives and art education philosophy, see books on your reading list and courses of study on art in the ERC in Sangren Hall.

Prepared by B. Rensenhause, WMU Art Dept.

SOME SUGGESTED TAB
HEADINGS IN ORDER AS
THEY APPEAR IN
PACKET (14 tabs)

1. INTRODUCTORY
Names, Self-Portraits
(start with blue title)
2. DRAWING-SKETCHING
(start with Outdoor
sketching sheet)
3. LETTERING
(start with Guide
to lettering)
4. DESIGN-CRAYON
(start with Approaches
to Designing)
5. SOURCE MATERIALS
(start with chart)
6. COLOR AND PAINT
(start with pink sheet
on Color Helps)
7. VARIED COLOR MEDIA AND
PROJECTS
(start with chalk sheet)
8. FABRIC COLOR
(start with "Fabric
Coloring ideas")
9. PAPER SCULPTURE
(start with yellow sheet)
10. HOLIDAYS
(start with Halloween sheet)
11. PAPER MACHE
(start with spherical forms)
12. PRINT MAKING
(start with "areas")
13. MISCELLANEOUS CRAFTS
(start with yarn design)
14. BULLETIN BOARDS AND DISPLAY
(start with yellow sheet on
Better Bulletin Boards)

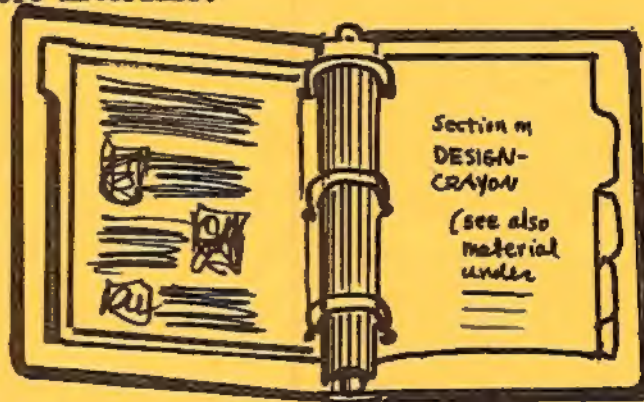
SOME SUGGESTIONS TO ART EDUCATION CLASSES FOR ORGANIZING THIS PACKET.....

The sheets in this folder are arranged into various units as much as is possible. For quicker reference of this material you might want to index it in a way suitable for you.

LOOSE LEAF NOTEBOOK AND TABS:

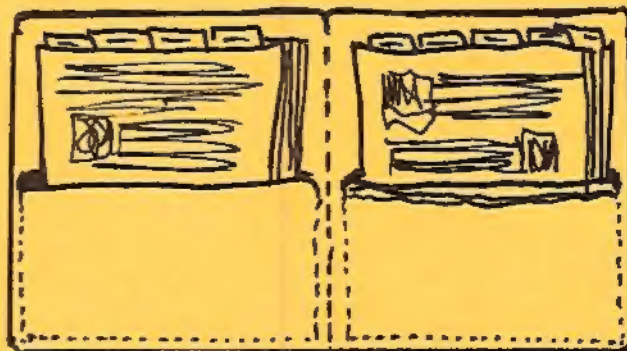
There is a 3-hole punch in the art room if you wish to punch your sheets and put into a notebook. A sample subject tab index is shown at the left (although in an actual notebook, the tabs would overlap) Tab index sheets can be purchased or you can make your own with tagboard or cardborad dividers. You might prefer different color divisions to indicate different units.

If you gain and collect more material from this class (or other sources) you may need to make sub-divisions with more tabs. Large ring notebooks obviously will hold more materials.



A FOLDER WITH "POCKETS"

A lighter and less expensive way of holding your materials might be to put it into a colored folder with half of materials on one side, half on the other. You could add tabs to this or use colored divider sheets.



Prepared by B. Rensenhouse
WMU Art Dept.

IF YOU TEACH ART

YOU MAY
WISH YOU
WERE AN
OCTOPUS!

SOURCE MATERIALS

Picture file
Card file
Fine arts file

Supply houses
Addresses
Catalogs
Free and
inexpensive materials
samples of materials

Books, magazines
Resource
persons
Sources of local
scrap items
Art Galleries, museums

DISPLAY

Bulletin Boards
Show Cases
Art Exhibits
Posters
Announcements
Hall Decoration
Stage Scenery
Program Covers
Yearbook layouts
Publicity and
Public Relations

TEACHING AIDS & TECHNIQUES

Samples and
Examples of art work

Art movies, slides,
filmstrips, tapes,
traveling art shows

Models, charts

Art Bulletins,
(ditto, mimeo, Xerox,
offset printing)
Demonstration
materials

PROFESSIONAL LIFE

Art organizations
Art workshops--for
inservice training
Talks to various groups
Produce own art work
Art committees
local, state, national
Keep up with the current
art literature
Visit art exhibitions
Build an art philosophy
Attend art conferences
Keep up with the latest
trends & techniques
Sponsor an art club
Be the art resource
person for your school

PAPER AND BOOK WORK

Balance the budget, \$

Order supplies, books

Evaluations, grades
Business letters
Class roll, absences
Required reports
Lesson & unit plans
Committee paper work
Keep tract of borrowed
items, supplies

CARE OF AN ART ROOM (one or more)

Storage plans
Methods for keeping
tract of supplies
Efficient
organizations of
materials

"Housekeeping chores"
Methods of sharing
the clean-up
Maintenance of tools
and machinery
Draw floor plans for
new art rooms and
improvements

Policies for the use
of the room by others
(Prepared by
B. Rensenhouse, NMD Art)

"HAULING ABILITY"

Carrying cartons, boxes
Hauling supplies from scrap
sources of all types!
Carrying samples, examples
Loading art exhibition items
Hauling supplies for display
and decoration jobs
Hauling people! (field trips)
Carrying audio-visual supplies
and equipment of all types

KNOW PEOPLE AND POLICIES

Students
classroom teachers
other art teachers

janitors
office staff
administrators




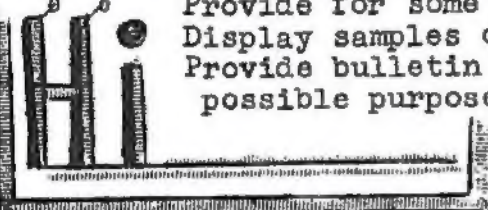

parents

art dealers and
suppliers, and
sales personnel

community resource
persons

SOME PRE-SCHOOL POSSIBILITIES FOR THE ART TEACHER

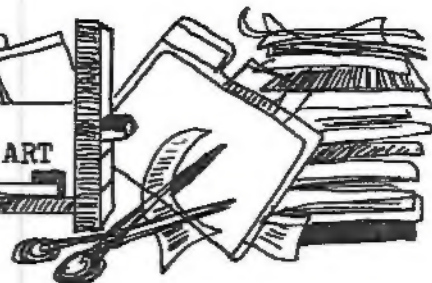
Before the art teacher ever meets his classes, he may often have to take care of some (or all) of the "beginning of year" routines:

1.  **CHECK IN SUPPLIES** (your materials may determine your program!)
Make sure items are those ordered for the art dept.
Label items with the year and words "property of the art dept."
Check other available supplies as you store new ones
Make note of supplies you still need (add to this list all year)
Plan on storage for best accessibility (use old stuff first)
2.  **CHECK ON MONEY SOURCES!**
Check on: number of times per year supplies are ordered
if a "kitty" or petty cash supply is available
lab fee system or lab "ticket"
supplies student must furnish himself
correct procedures for purchasing materials
3.  **PHYSICAL ROOM ARRANGEMENT** (if you have your own art room!)
Arrange furniture for good vantage point for all
Consider safety factors in arranging
Consider maximum working space with minimum of confusion
Plan method for seating students: choice of seats?
alphabetical?
assign seats?
4.  **"DRESS UP" ROOM...you might:**
Provide for some method of welcome
Display samples of possible future art activities
Provide bulletin boards with these possible purposes:
 - Art in the news
 - Famous works of art
 - Assignment board
 - Student work
 - displays for units
 - local cultural eventsAttach clear labels to cupboards for student use
5.  **FIND OUT LAST YEAR'S ART PROJECTS** (if it helps you in planning)
Check for samples of work that have been left
Talk to former art teacher (if possible)
Check with teachers, students, principal
Check last year's plan book (if it has been left)
Check art file for information
6. **PLAN A BEGINNING PROJECT** (simple but successful)
Keep it small
simple--minimum of clean-up
short term
something you are relatively confident of
7. **ESTABLISH A ROUTINE**
(to insure best use of time and to avoid confusion)
Routine for entering room and beginning work
Routine for taking roll
Type of atmosphere you expect for working
Clean-up procedures
Storage for projects till next art time
Method for assignments

Prepared by
B. Rensenhout
WMU Art Dept.

BUILDING A RESOURCE FILE

FOR THE TEACHING OF ART



I. PURPOSE...to ORGANIZE AND FILE:

Reference material for your own use }
Reference material for your student's use } to extend understanding

Display material to stimulate, motivate, arouse interest in topic
Display material to clarify, further explain a topic

Sources for obtaining art supplies (addresses, catalogs, samples)
Record of experiences you have actually had with a topic (samples)

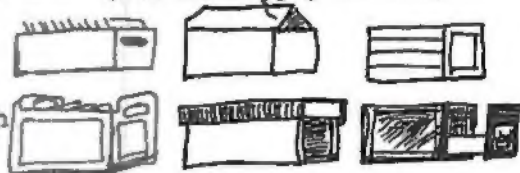
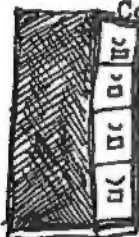
II. METHOD OF KEEPING MATERIALS: (to later move into your school file)

Individual subjects

In folders, manila legal or letter size (or tagboard, cardboard folders)
In large clasp-type mailing envelopes
In separate boxes for subjects (such as X-Ray film boxes)

Containers

Commercially made file boxes, steel, cardboard, wood (office supply stores)
In "home-made" boxes or cartons
(apple, or packing boxes that are sturdy and portable, ...beverage cases work well with slit handles for easy lifting and carrying)



III. METHOD OF ORGANIZING

This is a personal matter and may depend somewhat on the material you can find. Plan for a flexible organization of topics in which more material can be added easily. Some possible areas might include:

Note that these topics can all be sub-divided into more specific areas. As you keep collecting material, more sub-dividing will become necessary. Work to collect a variety of materials you may need as an art teacher (refer to the "octopus" packet sheet for some suggestions.) You will naturally collect items of most interest to your personal needs, but add all kinds of helpful materials that may be helpful in various units you may have to teach at various grade levels.

Art appreciation
color
crafts
design
display
drawing
paper projects
painting
printmaking
sculpture
supply sources

Try to alphabetize your topics for the easiest method of selecting material FAST!

IV. LABELS

Topics can be labeled on folder (or on purchased labels) with typed Labels

..or felt pen...pen and ink...colored tabs...primary typewriter..label "gun"

Be sure all material in folders has your name on and a date is helpful
(name labels could be gummed type, rubber stamp, embosser, etc.)

Art education needs — and deserves — a big boost

By Theodore F. Wolff



A major boost for art education in the United States is called for. And this is true on all levels — from teaching five-year-olds how to fingerprint and hold a brush to introducing high school students to the subtleties of color and the pleasures of viewing art in museums and in books.

It won't get that boost, however, until Americans more fully understand what art is and what it can do, and perceive it as a greater extent than we have that it is a profoundly meaningful and crucial part of human reality. To do so, we must learn that art is not a luxury or an evasion of reality, that it was not created to tempt mankind from the straight and narrow — and that it is not unimportant just because "nina can very well survive without it."

We must understand that its prime function is not to decorate our homes with pictures whose main virtue is that their colors do not clash with those of the sofa and the draperies — or that it exists to provide evidence, in the form of currently fashionable paintings or prints, of our up-to-the-minute awareness of who and what are "in" in the art world.

We must also rid ourselves of the notion we have had since the days of our Pilgrim forefathers (and have only slightly modified since) that art is unmanly, frivolous, and vaguely immoral, and that it is good only when it teaches a moral or presents us with the visage of a revered ancestor or great man or woman.

We must, in other words, learn to accept art as central to human existence, and not as something peripheral or even at a tangent to it.

Now, I suspect many readers will disagree with me on this assessment, and will claim that Americans no longer see art in such a limited or prejudiced fashion, that they are now fully aware of the importance of art and are as sophisticated as Europeans in the appreciation of art's spiritual and social potential.

I agree that that is increasingly true of some Americans — but not of most. I cite as evidence the US's generally indifferent attitude toward art and its failure to take the art education of its young as seriously as it should.

Here again, some readers will disagree. They will point to the recent upsurge in museum and gallery attendance; the large number of art-school graduates; our general willingness to buy art; and the US government's generosity in funding museums, exhibitions, public art, new talent, and art publications. They will also mention corporate generosity toward the arts and cite the growing number of corporations that are now buying art. All this, they will argue, proves how deeply and

seriously we are beginning to feel about art. But does it, in fact, prove anything of the sort? What really are we talking about here? Is it art itself, its values, qualities, and ideas? Or is it national, corporate, and personal prestige? Are we looking at and buying more art because we love and appreciate it or because it has become the thing to do, and because art is considered a good investment? I know many individuals for whom art is a hobby and increasingly important. But I know just as many whose studies, interest, strikes a sour note, and whose climb onto this particular cultural bandwagon can almost certainly be attributed to something other than a love of art.

The real test, it seems to me, of whether we are really beginning to take art more seriously is whether or not we are beginning to

western university who wrote in part: "As an educator with teaching experiences that cover preschool through graduate level — including mature adults and the handicapped — I have long deplored the state of the arts in education. There are problems from within (quality of art teaching) and many problems outside of educational institutions such as the political and economic arenas that affect the making and the teaching of art. Clearly, we need to examine the state of art at its core and its many spheres for an extended period of time. Such an examination ought to provide the context with which to determine approaches to improve the quality of the visual arts at all levels."

Other letter-writers listed public indifference, inadequate funding, poorly trained (or even untrained) art teachers, and student



Spain's Copyist at the Metropolitan Museum: learning through museumbrowsing

focus greater attention upon the art education of our children.

That we haven't even begun to do so is the theme of several letters I've received from art educators since I touched upon this matter in an earlier column (June 2). I expressed the wish for more conferences on the state of the arts, and mentioned the frustration I had seen expressed by secondary school art teachers at one such conference. They had felt that art education was generally seen by the public as of no real importance, and something that could be dropped from the curriculum without any serious loss to anyone.

This frustration is also noticeable in the letters I've received. Among them is one from a professor of art education at a Mid-

west. Nor even on the fact that today's graduates of university and college art schools generally have a greater variety of skills at their command, and are more clearly motivated, than any others I've seen entering the profession of art.

The public cannot claim credit for that, for it is due more to the increased professionalism of those in the field of art education, and to the greater skills as artists of those who teach in our art schools, than to increased public or governmental concern.

As much as ever before, our art-teaching professionals need our help. But before they will probably get it, we will have to concern ourselves more with what they are doing. And to do that, we will have to appreciate more fully why it is important that our children become more intimately involved with art.

There are, of course, the obvious reasons that they should. I know of no better or easier way to communicate the nature of quality than through the absorbing and discussion of art — or the actual doing of it. And the same applies to the teaching of values, discipline, and application. Art education is also an ideal way to give youngsters the opportunity to practice a creative format of self-expression and is an excellent route toward personal enrichment.

Most important of all, however, it introduces the young boy or girl to the creative act itself, to that still mysterious process whereby such ordinary things as paint, crayons, paper, clay, glue, etc., are turned into tiny magical worlds that can cause others to smile, feel good, get excited, or even cry because they are moved.

And the miracle is that once this introduction is made, the marvelous experience will never disappear and will almost certainly lead to a lifetime of enhanced appreciation of the beauties that surround us. Those beauties include not only the light and pretty things, but also those forms of art, and those experiences of life and nature, that give us a deeper perception of the value of life.

It is important, therefore, that our children be introduced to art by those who themselves understand and appreciate it, and that it be done with sensitivity and skill. There are so many ways to learn about art and how to do it, from the old-fashioned copying of human anatomy from plaster casts and books to the more modern way of letting feelings determine the shape of things.

One of the oldest ways of all in the US, but still among the very best, is the family visit to a museum, and only in it is a marvelous way for children to find out about art. It is also a great opportunity for parents to share their appreciation of it.

Proof that such family visits to museums have a considerable history in the US can be found in John Sloan's 1909 etching reproduced on this page, and in various paintings of family outings to the National Academy exhibitions during the last two or three decades of the past century.



SCRAP MATERIALS

(or "Found Materials" or "Recycled" Materials)

KEEP IN MIND: SCRAP MATERIAL IS ONLY A SUPPLEMENT TO AN ART PROGRAM..It cannot and should not replace good equipment and supplies that you need to carry out an effective, varied, well-balanced art program. If you use "junk" for an art project, the project shouldn't look "junky"when it's completed!!

IN GETTING SCRAP MATERIAL FOR YOUR ART CLASS..from merchants,industry, school staff

1. USE YELLOW PAGES of your phone book to locate sources in your area. Check your Goodwill Industries, Salvation Army stores, army surplus stores as possibilities. Develop your own personal "address book" of sources and names of people
2. INQUIRE IN ADVANCE and request items to be saved for you, if possible. This will insure a sufficient amount when you need it. Be sure to pick up material very promptly after it has been saved for you!! BE SPECIFIC WHEN INQUIRING and tell what you will need items for, approximate quantity you can use, when you will need it, and your name, position, school address and phone. This information may help people assist you better without wasting their time needlessly.
3. LEARN MORE ABOUT MATERIALS from the merchant, craftsman, or worker who uses it. They often can give you helpful tips on using this material from their years of experience (ex: glass merchant might show you how to cut glass, let you observe)
4. IF YOU PLAN TO PICK UP STUFF from a scrap area,back of stores, or other places where "junk" is left, check ahead with the proper person in charge. This is the safe and courteous thing to do, and most places are willing to let schools have the material. BE SURE TO CHECK the schedule of the regular paid "junk collector" so you can get there ahead of his pick-up!
5. KEEP UP TO DATE on new materials that can be collected,their availability,sources
6. KEEP EMPTY CARTONS OR CONTAINERS IN YOUR CAR OR WAGON for "collecting.. Develop an eye for finding and seeing possibilities in what others throw out..
7. COLLECT ONLY THE MOST VERSATILE items if you have limited storage facilities.
8. GET TO KNOW PEOPLE IN OTHER DEPARTMENTS of your school system (such as business, phys.ed., industrial ed. etc) who may help save scrap they no longer need. Get to know people in a variety of occupations in your community--they are often helpful.
9. AT SCHOOL..try the TRADING POST or S.O.S. Club idea to get students to bring in materials to class. List scrap items you need, post this in your room on on the school announcement board, distribute list at PTA meetings, or send list home with students at beginning of the school year. Take the opportunity to talk to PTA or other parent groups about your art program (show slides) and tell of your needs.
10. SHOW YOUR APPRECIATION in some way to people who have supplied scrap materials to you..such as student letters, show the "finished products" or pictures of them, presentation of student made art projects as thank you gifts, and supporting your local merchants by purchasing art materials from them.

IN USING SCRAP MATERIALS FOR YOUR ART PROGRAM:

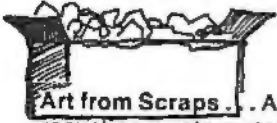
1. Keep materials well organized,labeled, and easily accessible when needed. Put out only scrap items as you need them for specific projects.
2. Be sure material is clean and safe to use before the students use it. (Watch out for splintering wood, rough or sharp edges, rusty sharp metals, protruding nails

SCRAP MATERIALS TO COLLECT. Below is a partial list of scrap materials which can be collected and used in art activities. Basic list is from book Art from Scrap with additions. Be sure all scrap material is clean and safe before using it in classroom.

acetate	fabric bolts	oatmeal boxes	stamp
aluminum foil	feathers	onion, orange bags	moistener
aluminum pie plates	felt, felt hats, scraps	oil cloth	steel wool
balls, tennis, ping pong,	film (35mm) cans	orange sticks	steel scraps
cork, rubber, wooden	film reels	ornaments	stockings
beads, pop beads	flash bulbs, cubes		straws
blades-old used ones	floor coverings	packaging items	string
braid	foam rubber	paper sacks	styrofoam,
broom straws, plastic	fur	paper cups	polystyrene
buckles	furnace filters	paper plates	sweaters
buttons		paper towels	
bottles, bottle caps	gimp	pie plates	tacks
boxes, cardboard, plastic	glass (plain, colored)	pill containers	tape rollers
metal, round, square..	glasses (old frames)	pine cones	tile
burlap, burlap bags	gloves	ping pong balls	tin cans
	golf tees	pins	tin foil
	gourds	pipe cleaners	toilet tissue
candles		plastic bags	and tubes
canvas scraps	hangers	plastic wire	tongue depres-
cardboard-all kinds	hats, hat boxes	(colored)	sers, sticks
cardboard rollers-all sizes	hat pins	plastic containers	toothbrushes
carpet scraps, samples		plastic scraps	toothpicks
cartons and dividers	ice cream cartons	polystyrene pieces	trim racks
celluloid	inner tube rubber	popsickle sticks	tubes
celotex		print shop papers	TV dinner tray
chains	jars (screw tops)		twines
chamois	jewelry	Q-tips	
chicken wire	jugs		umbrella ribs
cigar boxes		reels	upholstery
clothespins	lace, lacing	reed	scraps
clock parts	leather (& plastic)	ribbons	
cloth scraps (all kinds)	light bulbs	ribbon rollers	wallboard
coat hangers	lineoleum	rick rack holders	wallpapers
coffee cans	L'leggs eggs	rings, curtain	washers
combs	magazines	rollers for hair	wax feeth
comic books	mailing tubes	rope, twine, jute	wax papers
confetti	marbles	rubber tubing	wheels (toys)
cones from string	masonite	rubber inner tube	wigs
containers of all types	meat trays	rug yarn	wire
copper foil, scraps	medicine bottles		wire mesh
cord, twines	metal scraps	sand core from	wood scraps--
corks	metal stampings	foundry scrap	beads, blocks,
corrugated cardboard	metal foils	sawdust	dowels, sticks
cottage cheese cartons	metal mesh textures	screen (window)	wool
curlers, hair rollers	milk cartons	seeds, seed pods	wrapping
cups-paper, plastic, foam	mirrors	sequins	papers
curtain shade rollers	meat skewers	shades from windows	
crayons(whole or broken)	muslin-old sheets	shavings	X-ray film
		shells	
dental tools	nails	shirts	yarns of all
display items from stores	nature materials	shoelaces	kinds
driftwood, nature forms	net, fish net	snaps	and
doilies	notebook spirals	socks	
	newspapers, funnies	sponges	ZILLIONS OF
egg cartons	nuts, nut cups, nut picks	sponge rubber	OTHER ITEMS!
elastic	nylon hose	spools	Prepared by
excelsior, packing paper		springs	B. Rensenhause, W. Uart

ART FROM SCRAPS... SOME PROS AND CONS...

Below is an editorial from School Arts magazine which should be of interest to teachers working with children in varied art media. It brings out some valid points....



Art from Scraps. Art educators were recycling waste materials decades before ecology came out of the closet. It is a practice that has murky origins, but somewhere back there art teachers began supplementing their meager supplies with a great deal of imagination applied to the waste of an increasingly wasteful society. The cliché that "one person's junk is (or can be made into) another person's treasure" has consequently become chiseled in art education's stone and the occasional necessity of extending precious supplies is now a regularly practiced virtue.

What art teacher cannot recall the pride felt when showing fellow teachers and administrators those exciting projects that their students made out of egg cartons... or tin cans... or shoe boxes... or buttons... or drinking straws... or... How many spend, as I have, Saturday mornings on a scavenger hunt, loading up the car with roll ends from the paper mill or wood scraps from the furniture factory? For all that is defensible about the practice of making art with scrap, I have come to wonder about the cost of such savings — and I suspect it's much higher than we realize.

I'm afraid our ability to "make do" long ago convinced school administrators that an art supply budget is of modest concern to us. If the public's apathy toward art wasn't enough to minimize supply support, we've unwittingly contributed to their elected representatives comfort in providing small budget allocations by "finding other ways" when it was the expedient and responsible thing to do. Unfortunately, these "other ways" — the art from scrap ways — have become the tail that wags the dog.

Far too many art educators are finding themselves, or more accurately their students, dependent upon supplies from the scrap piles of the communities in which they teach. A fine job has been done showing the uses that scraps can be put to in the art class — in fact, books on this very topic are easily purchased. In that the validity of art making from scraps has gone

unquestioned and endless ways to do this are published, and — best of all — scraps are plentiful, we've spent a lot of energy gathering them up and devising activities around them. However well intentioned, such efforts have consistently dulled our anger over inadequate support and have drawn off energy which is needed to argue for necessary program support in the way of supplies and equipment.

This "Catch-22" situation of using scrap materials because there is little else to work with, and not needing much to work with because we utilize scrap materials so well, has an even more insidious effect than the budget one. Inadvertently, generations of students have been, and are yet being taught that art and scraps go together.

What values to students acquire when creative action is assigned to junk and waste materials? Of what *lasting value* does a plastic bottle sculpture have to a child who sees mom throw such bottles away regularly? How many fourteen year old boys *really believe* it is worthwhile to turn smashed beer bottles and broken mirrors into mosaics? And what is *heard* when an art teacher cautions students not to expect too sharp an image from printing blocks made from Styrofoam food trays recently salvaged from the cafeteria? I am absolutely convinced that a great majority of students whose art experiences are regularly of the "art from scraps" variety eventually conclude that art — and the products resulting from creative activities — isn't all that important. How could it be — it's only made from stuff nobody wants.

A critical aspect of the valuing argument is the one of self-esteem. I strongly doubt that children, especially adolescents and young adults, perceive scraps and/or junk as being worthy of their creative energies. Calling upon students to present their personal feelings, insights and concerns while at the same time directing them to be revealed through scraps or junk seem to me to be more than a little

insensitive. I maintain that the students most private and creative efforts warrant the richest possible support in supplies and tools. If we used the artist as our model in this instance we could well ask the art historians for examples of noteworthy artists using their limited funds for a fine meal and then using the tablecloth for canvas. If anything, we see that creative individuals seek, and ultimately demand appropriate materials and tools for their work — before all else! If not reinforced with appropriate supplies and equipment, students quickly devalue their work and all that goes with it.

The final trap of an art from scrap curriculum is that of the instructor being limited to "what's thrown out." Art activities become predicated on whatever scraps are available and instructional and subject matter scope and sequence go out the window. Again, how often have we experienced the compulsion to do something because we had those really great do-dads thrown our way from the widget factory? Too often, students are presented with problems whose primary goal is directed toward consuming scraps. There is an accompanying assumption that they will develop skills, values and concepts that have to do with art. More the case, such activities, especially when they are the instructional norm, either amuse, bore, or frustrate the students.

The danger in making art from scrap materials is not in the practice as much as it is in the *unquestioned* practice of such activities. I've argued that there are many questionable aspects of junk or scrap art activities. Certainly, there are many, many instances where art activities utilizing scrap materials are totally justifiable. Further, it would be foolish not to use scrap materials where they are appropriate for a particular project. However, we must not limit or deny opportunities for students to develop their skills and expand their vision through the use of proper supplies, or allow them to settle on the idea that art is scrap — or vice-versa.

SOME TIPS ON PUBLIC RELATIONS FOR THE ART TEACHER...



PR AND YOU—A CHECK LIST

Here are some ways you personally can communicate the values of art education in the classroom in all your contacts with people and in your everyday life How do you score?

- ☐ Do my students see the value of their school art experiences and realize the importance of art in today's society? Have I done enough to make them aware of this?
- ☐ Do my students communicate these values to parents?
- ☐ Do I keep other teachers and administrators informed about the art program and the values of art education for a humanistic society?
How else could I reach parents, other teachers, administrators, and the general public, to let them know these values?
- ☐ Do I see that all newsworthy art education events in my art program are reported to local newspapers?
- ☐ Do I encourage other teachers, parents, administrators, and other lay people to speak out for art education?
- ☐ Do I have a clear idea in my own mind about art education, what it should be, why I am in it; and do I convey my dedication to art education to others?
- ☐ Do I take personal responsibility for art education and all that it should be?
- ☐ Do I keep up with what other art educators and other educators in all fields are thinking and writing and saying? Do I keep aware of trends and ideas in society as a whole?
- ☐ Do I take advantage of opportunities to talk about the values of art education to persons and groups in the community—parents, businessmen, clergy, community leaders, neighbors, the general public?
- ☐ Do I express appreciation for any support of art education, by administrators, businessmen, parents, students, the news media, government, the public?
- ☐ Do I fully explain my ideas when I am talking to others?
- ☐ Do I listen sensitively to others, and relate honestly to their ideas?
- ☐ Do I reflect what I believe, and the values of my profession, in all that I do, say, and express, and in the way I live?
- ☐ Do I really live what I believe and teach? Is aesthetic experience really vital to me, every day? Do I fully and personally feel and experience works of art and the qualities of nature and the world?



NAMES AND ADDRESSES

You may wish to keep names and addresses of some key persons in the community, for PR contacts. Some that you might find useful are the following:

SUPERINTENDENT OF SCHOOLS

Name _____
Address _____
Phone _____

PTA PRESIDENT

Name _____
Address _____
Phone _____

SCHOOL BOARD PRESIDENT

Name _____
Address _____
Phone _____

SCHOOL SYSTEM PUBLIC RELATIONS CHAIRMAN

Name _____
Address _____
Phone _____

CONTACT PERSON - LOCAL NEWSPAPER (Education or cultural affairs reporter, or city editor)

Name _____
Address _____
Phone _____

CONTACT PERSON - LOCAL RADIO STATION (Education news reporter or news director)

Name _____
Address _____
Phone _____

CONTACT PERSON - LOCAL TV STATION (Education news reporter or program director)

Name _____
Address _____
Phone _____

CHAMBER OF COMMERCE PRESIDENT

Name _____
Address _____
Phone _____

EDUCATION CHAIRMAN - SERVICE CLUBS

ROTARY
Name _____
Address _____
Phone _____

KIWANIS

Name _____
Address _____
Phone _____

LIONS

Name _____
Address _____
Phone _____

JAYCEES

Name _____
Address _____
Phone _____

MAYOR

Name _____
Address _____
Phone _____

OTHER GOVERNMENT OFFICIAL

Name _____
Address _____
Phone _____

JUNIOR LEAGUE PRESIDENT

Name _____
Address _____
Phone _____

A COMMUNITY DECISION-MAKER

Name _____
Address _____
Phone _____

A COMMUNITY DECISION-MAKER

Name _____
Address _____
Phone _____

A COMMUNITY DECISION-MAKER

Name _____
Address _____
Phone _____

STATE ARTS COUNCIL

Name _____
Address _____
Phone _____

SOME SUGGESTED ART PROJECTS AS AREAS FOR INDIVIDUAL RESEARCH
(Below are some general areas from which you might choose a specific project)



PAINTING TECHNIQUES

- tempera
- water color
- finger painting
- spray or spatter painting
- encaustic (wax painting)
- brayer painting
- textile painting
- resist paint methods
- paint prints
- sponge painting
- split brush, dry brush, stipple
- try various surfaces for paint
- various techniques for textures
- motivation for painting
- mixed media (combinations of above)
- acrylics (and "poor man's acrylic")

PRINTMAKING TECHNIQUES

(use for wrapping papers, cover ideas, greeting cards, programs, folders, etc.)

RELIEF BLOCK TYPE

- linoleum, printmakers plate substitute
- inner tube prints
- cardboard relief, other "snap" prints
- plaster prints
- woodcuts and "distressed wood"
- clay prints (non-hardening type clay)
- string on blocks, rollers
- felt prints (and other fabrics)
- drip glue prints
- vegetable type (potato, carrots, etc.)

NON-RELIEF TYPE (no raised surfaces)

- silk screen prints
- monoprints, finger paint prints
- blue prints, sun prints
- wax paper prints, saran prints

DRAWING AND COLORING IDEAS

- more ways to use crayon
- chalk methods
- Some ways to help children draw figures, animals, trees, etc.
- Observation and perception
- methods for making murals
- Possibilities for one method and many variations (ex: stencil)

LETTERING METHODS AND MEDIA

- poster and sign making
- covers, folders, charts, labels
- designs from letters
- methods for lettering on displays

RELATING THE ARTS

- ideas for integrating art, music, dance and drama

CUT PAPER AND PAPER SCULPTURE

- for table decorations
- wall or hanging decorations
- posters, displays, teaching aids
- holiday and seasonal ideas
- experiment with various types of papers for sculpture, accents
- masks, costume ideas

COLOR

- methods of teaching children
- color mixing, moods, media for teaching and experimenting

CORRELATION TYPE PROJECTS

- ideas for working art into units of study..such as murals, table top displays, movies, dioramas, relief maps, models, diagrams, life size room set-ups, etc.

DISPLAY IDEAS and TEACHING AIDS

- ideas for show cases
- mounting and matting ideas
- ideas for decorating booths for carnivals, book fairs
- simple large wall decorations
- charts, models, samples

CREATIVE DRAMATICS

- ideas for simple staging, props, scenery, construction
- simple costume, face make-up
- simple mask methods
- simple puppet methods, staging

DESIGN METHODS, MOTIVATION, MEDIA

- projects stressing variety in line form, values, color, texture, and arrangement of these elements

PHOTOGRAPHY

- film making, slides, painting on film, photograms, design on film

CONSTRUCTION PROJECTS

- creative uses for scrap wood, metal, wire, boxes, cardboard, containers,..
- simple ways to make things stand up..
- mobiles, stabiles, other sculptural ideas

MODELING AND CARVING MEDIA

- (with stress on safety procedures)

CREATIVE CRAFT PROJECTS

- stitchery, fiber crafts, fabric color and decoration, metal, wire, wood, plastics, glass, ceramics, stage craft, camp crafts, nature, summer art

SOME AREA SOURCES OF ART SUPPLIES

Below are a few addresses of some general school art supply sources for the Michigan area. To find good sources of a more nation wide address list and more specialized supplies, consult the Buyers Guide issues of School Arts and Arts and Activities magazines (the February issues). Consult the yellow pages of your phone book, also.

Michigan Products
1200 Keystone Ave.
Lansing, Michigan
48910

Michigan School Service
3950 N. Grand River Ave.
P. O. Box 13096
Lansing, Mich. 48901

Brodhead-Garrett
4560 E. 71st St.
Cleveland, Ohio 44105

} Very large companies serving the public schools

Michael's Art Supplies
245 E. Kirby
Detroit 48202
(at Center for Creative Studies)

Favor-Ruhl (near Det. Art Inst)
4863 Woodward
Detroit, Mich. 48201
(also 14 S. Wabash, Chicago 60603)

DMI Industries
1201 E. Whitcomb
Madison Heights, Mich. 48071 (mail orders)

} Detroit area art suppliers

Dick Elick
P.O. Box 1267
Galesburg, Ill. 61401
(800)-447-8192 toll free

Triaroc Arts & Crafts
14650 28th Ave., North
Plymouth, Minn. 55441
(800) 328-3360 toll free

Sax Arts & Crafts
207 N. Milwaukee St.
P.O. Box 2002
Milwaukee, WI 53201

} Other Michigan & area art suppliers

Nasco Arts & Crafts
901 Janesville Ave.
Fort Atkinson, Wisc.
53538 (800) 242-9587

Ulrich's Books, Inc. (at U. of M)
549 E. University Ave.
Ann Arbor, Mich. 48104

Beckley-Cardy
1900 Narragansett Ave.
Chicago, Ill. 60639
(supplies for elem. teachers)

(Check also the Dolores Art Supply store on 320 State St SE, Grand Rapids, the Donna Art Supply Store, 228 E. Fulton, Grand Rapids....Pyramid Artists Materials, Urbana, Ill. 61801...Flax Art Supplies, 176 and 180 N. Wabash in Chicago...Spore Handicrafts, 12195 US 12 West, White Pigeon, Mich (phone 483-9366)

SOME KALAMAZOO SOURCES OF ART SUPPLIES...(Check Yellow pages of the phone directory)

Labadies Arts and Crafts (across from
240 W. Michigan County Bldg.)
phone 342-2472

Suzannes Art Centre (across from new
239 Portage Upjohn Co.
phone 345-6189 building)

Lakey Paint Co. 344-6111
246 N. Burdick on Mall

Sherwin Williams Paints 343-1285
1222 S. Burdick
(Advance brand silk screen supplies)

Plastics Unlimited 342-8733
1618 Bloomfield (by the Sweden House)

Riders Hobby Shop 349-2666
3417 S. Westnedge

American Handicrafts 342-4695
Maple Hill Mall

Western's Campus Store in the
University Student Center 383-1910

University Book Store 381-6280
2529 W. Michigan (across from Theatre)

Franks Nursery 381-3002
5474 W. Main (past Maple Hill Mall)
also in Crossroad Mall, 6650 S. Westnedge

Wheaton Blueprint 382-0940
1926 Whites Rd

Check local discount stores
K-Mart, Thrifty Acres,

see office supplies...
Dykemas--119 E. Michigan downtown
342-9817

Doubledays--1919 E. Kilgore, 381-1040

Check lumber yards, yarn suppliers,
fabric stores, hardware, tools, etc.

ART ACTIVITY, RESOURCES & SUGGESTIONS

by E. Smutz

I. Books: Text & Illustrations

title
author (s)
publisher
date
price

II. Professional Magazines: Text & Illustrations

title
publisher
issues per year
price
emphasis
interesting or unique features
specific articles, activities

III. Non-professional Magazines: Illustrations, Advertising
Layouts, Photographs

IV. Exhibitions:

observed activities
processes
grade/age
boy/girl

V. Nature, Natural Materials:

observations
manipulation
exploration

- A. Activities using all nature materials
- B. Activities combining natural and man-made materials
- C. Activities using natural materials, their growth patterns,
colors, etc. as sources of inspiration -- awareness of:

- 1. line
- 2. shape
- 3. color
- 4. value
- 5. space
- 6. texture

IV. Man-made Materials, Objects, Solutions to Problems:

- A. Materials
- B. Objects which suggest activity
- C. Activity, procedure
- D. Purpose or redefinition involved

VII. Individual Interests, Hobbies

- A. Interest or Hobby
- B. Suggested activity

VIII. Discarded, Outmoded, Rejected Materials, Salvage, Redefinition

IX. Vocational Interest

- A. Vocation or profession
- B. Art activity
- C. Art decision (s) related to vocation or profession
- D. Helpful art knowledge or experience

X. Everyday Living:

Art & Home
Art & Community
Art & Culture

XI. Observed Examples:

- A. Exhibitions:
 - 1. professional work
 - 2. children's work
 - 3. student at WIAU
- B. Classroom Display

XII. Personal Inspirations, Hunches, Insights, Intuitions, Experiments & Exploration.

XIII. Evocative Procedures

- A. Doodling
- B. Blot designing or painting
- C. Blot & Blow
- D. Closed-Eye drawing
- E. "Feely" modeling

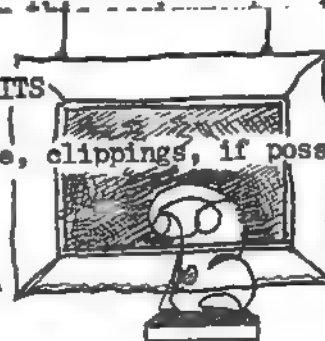
SOME SUGGESTIONS FOR OPTIONAL EXTRA CREDIT ACTIVITIES for Art 150

(Hand in as you finish and these reports do not have to be typed)

1. **OBSERVATION OF AN ART CLASS** (taught by a classroom teacher or an art teacher)
Use outline in your packet for a guide to help you report this observation..
You might combine this with a "participation" type experience if teacher
can use some assistance with this lesson
Be sure to make arrangements ahead of time to get into a classroom situation
Try to report on only creative type art activities (no patterns, tracings, etc.)
Try to include samples with your report (or make your own if it is impossible
to borrow the children's work....all samples are returned)
2. **TEACH AN ART ACTIVITY YOURSELF...**
Gather a group of children (5-8) in your home, school, club room, etc.
Plan your own activity and prepare all materials for your group
Use outline for art observations above and adapt for your own use
Describe some helpful hints you gained from this experience for teaching
3. **VISITATION OF HALLS AND CLASSROOMS OF A SCHOOL**
If it is impossible for you to get into a school during class hours, try
going in after school and look at rooms and all hall areas of display
Be sure to make arrangements ahead if you plan to go in after school
School open house times are especially good for this assignment
Jot down ideas you see of art activities in the classrooms and halls...
Draw small diagrams of ideas or take photographs of special displays
Take down as many ideas as you can with special attention to grades or
activities of special interest to you and your curriculum
Try to get together with other classmates for this assignment...

SUGGESTED OUTLINE FOR REPORTING YOUR VISITS TO ART EXHIBITS

- I. Title (or theme) of exhibit..attach program, brochure, clippings, if possible
- II. Location and date of your visit
- III. Describe several works on display that impressed you
Title and media
Artist
Your comments and impressions of the work within framework of your current
knowledge ..color (or values)...composition...design...
..its impact on you personally
..would the work mean more to you if you viewed it again?
- IV. Note interesting or unusual arrangements, display methods that enhance the art..
(any pertinent printed matter or informative media that helps the viewer
understand or appreciate the display more?)
...sketches, photos, diagrams, or slides can be handed in, if desired
- V. General comments in summary: Quality of work, its value to you..to whom might
you recommend this exhibit? Would you like to return to the exhibit and
benefit from seeing it again?



THE INNER EYE ...

TO DO MORE THAN MERELY SEE...
MORE THAN OBSERVE, SKETCH AND WEAVE...
TO LOOK INSIDE AND FIND...
BEAUTY OF SELF AND WORTH OF MIND...

KALAMAZOO PUBLIC SCHOOLS ANNUAL ART EXHIBIT, 1983

The art staff of the Kalamazoo Public Schools proudly presents the annual student art exhibit at the Kalamazoo Institute of Arts and the Kalamazoo Center, May 7 through June 5

The exhibit displays representative work of the School Art Program from kindergarten through high school.

OPENING RECEPTION HOSTED BY FRIENDS OF THE ART CENTER.

Kalamazoo Institute of Arts, 314 South Park Street, Sunday, May 15.

1:30-4:30 p.m.

Gallery hours. Tuesday through Friday 10:00 a.m.-5:00 p.m.

Sunday 1:00 p.m.-5:00 p.m.; closed Monday

Kalamazoo Center: open 24 hours daily



"WHO WE ARE"
WOOD CUT

JAMIE STROUPE, GRADE 11
CENTRAL HIGH SCHOOL



"RAKING LEAVES,"
TEMPERA

RACHEL GALL, GRADE 1
WINCHELL ELEMENTARY

WE TEACH VISUAL LITERACY:

...THROUGH OBSERVATION ...RECALL ... PROBLEM SOLVING
...SPACIAL RELATIONSHIPS... CONCEPTS. WE TEACH MORE THAN
WORDS AND SEEING... WE TEACH STUDENTS TO FEEL
COMFORTABLE WITH WHAT THEY LEARN AND WITH WHAT
THEY HAVE YET TO LEARN.

THIS EXHIBIT IS MADE POSSIBLE THROUGH THE COOPERATION OF THE MEMBERS OF THE ART STAFF OF THE KALAMAZOO PUBLIC SCHOOLS: DR. FRANK E. RAPLEY, SUPERINTENDENT, ARLENE J. WALTONEN, ACADEMIC SPECIALIST FOR SECONDARY ART, AND DORIS M. MILLER, COORDINATOR FOR ELEMENTARY ART.



"YOU CAN BUILD A SNOWMAN"
TEMPERA

JENNY BORGERDING, GRADE 1
ARCADIA ELEMENTARY

BROCHURE LAYOUT AND DESIGN: JULIE HUZJAK
GRADE 12, LOY NORRIS HIGH SCHOOL
PRINTING: LOY NORRIS GRAPHICS DEPARTMENT

ART BOOKS

1984-85

Books on reserve for classes of B. Rensenhouse are listed here and most all are located in reserve book area of Waldo Library, ground floor level. Ask for books at desk by call numbers and use undated card file across from desk for correct numbers. Two or three books per person at one time. Duplicate copies of some books may be located in the open stacks also. See also the "key" on last page for other sources of these books that are not on reserve. Book prices here may be incorrect and are subject to change.

BOOKS ON GENERAL ART EDUCATION

- N 85 ● Alkema, Chester J. Alkema's Complete Guide for Young People. New
.A 46 York: Sterling Publishing Co., 1971. \$14.95
- N 350 ● Cole, Natalie Robinson. The Arts in the Classroom. New York:
.C56 The John Day Co., 1940. \$5.25
- N 352 ● Cole, Natalie Robinson. Children's Art from Deep Down Inside. New York:
.C64 The John Day Co., 1967. \$5.25
- N 85 Eisner, Elliot. Educating Artistic Vision. New York: Macmillan Co.,
.B48 (erc) 1972. \$16.95 (more for art education majors)
- N 350 ● Gaitskell, Charles, Hurwitz, Al, and Day, Michael. Children and Their Art.
.G32 Harcourt Brace Jovanovich, Inc., 1982. Fourth Edition. \$21.95
1982
- N 6537.5 ● Grigsby, Eugene. Art and Ethnics. Dubuque, Iowa: Wm. Brown Co., 1977. \$5.95
.G74 (paper)
- N 350 ● Greenberg, Pearl. Art and Ideas for Young People. New York:
.G73 Van Nostrand Reinhold Co., 1970. \$10.95
- N 362 ● Herberholz, Donald and Barbara. A Child's Pursuit of Art. Dubuque,
.H4 Iowa: Wm C. Brown Co., 1967. \$5.50 (paper bound)
- N 361 ● Herberholz, Barbara. Early Childhood Art. Dubuque, Iowa: Wm. C. Brown Co.,
.H47 1979 (paper bound) 2nd edition 1979. \$10.95
- N 350 ● Horn, George. Art for Today's Schools. Worcester, Mass: Davis
.H58 Publications, 1967. \$16.95 (high school material) Revised 1979 as
 Art for Today.
- N 350 ● Horn, George. Experiencing Art in the Elementary School. Worcester,
.H584 Mass: Davis Publications, 1971. \$10.95
ONLY
- N 361 ● Jameson, Kenneth. Art of the Young Child. New York: Viking Press, 1968
.J3 \$7.95
- N 33 ● LaMancusa, Katherine O. Source Book for Art Teachers. Scranton, —
.L34 Penna: International Textbook Co., 1965. \$8.95
- N 85 ● Lansing, Kenneth. Art, Artists, and Art Education. New York:
.L36 McGraw-Hill, 1969. \$12.95 (Revised 1976 by Kendall Hunt Pub. Co.)
- N 352 ● Lark-Horovitz, Betty. Understanding Children's Art for Better Teaching.
.H69 Columbus, Ohio: Charles E. Merrill Books, 1973. \$10.95
1973
- N 350 ● Linderman, Earl W. and Herberholz, Donald W. Developing Artistic and
.L46 1974 Perceptual Awareness. Dubuque, Iowa: Wm. C. Brown Co., (paper)
 4th edition, 1979. \$10.95
- N 350 ● Linderman, Marlene. Art in the Elementary School. Dubuque, Iowa:
.L467 1984 Wm. C. Brown Co., 1984 (3rd edition, paper) \$12.95
- N 71 ● Linderman, Earl. Invitation to Vision. Dubuque, Iowa: Wm. C. Brown Co.,
.L59 1966. \$5.95 (paper bound)

p.2 (General Art Education books)

- N 350 erc Lowenfeld, Viktor and Brittain, W. Lambert. Creative and Mental Growth.
 .L62 (7th edition) New York: Macmillan Co., 1982. \$23.95 (see also earlier editions)
 1982
- N 7477 Norman, Jean. Art: Tempo of Today. Blauvelt, New York: Art Education
 .M66 1978 Inc., Publishers, (paper back) Revised 1978, \$9.10. hard cover \$14.10
- N 7477 • Norman, Jean Mary. Wonder Under Your Feet. New York: Harper & Row,
 .M67 1973 1973. \$3.95 in paper back \$7.95 in hard cover
- N 7433 Timmons, Virginia. Art Materials, Techniques, Ideas: A Resource Book
 .T 55 for Teachers. Worcester, Mass: Davis Publications. 1974. \$13.95
- N 350 erc Wachowiak, Frank. Emphasis: Art. New York: Thomas Y. Crowell Co.,
 .W26 1977. \$24.95 (3rd edition, see also first two editions)
- N362 erc • Wachowiak, Frank and Hodge, David. Art in Depth. Scranton, Penna:
 .W3 International Textbook Co., 1970. \$10.50
- N 362 Chapman, Laura H. Approaches to Art in Education. (preschool through
 .C45 junior high) New York: Harcourt, Brace, Jovanovich, 1978. \$22.95
 c.1
- LB 1537erc Brittain, W. Lambert. Creativity, Art, and the Young Child. New York:
 .B73 Macmillan Publishing Co., Inc., 1979. \$13.95
 1979
- N 350 Linderman, Earl. Teaching Secondary School Art. Dubuque, Iowa:
 .L465 1980 Wm. C. Brown Publishing Company. (paper bound)
 (ERC) 2nd edition, 1980. \$13.95
- * Hurwitz, A. The Gifted and Talented in Art, A Guide to Program
 Planning. Worcester, Mass: Davis Publications, 1983. \$10.95 paper
- N 362 Leonard, Mary K. Art for the Classroom Teacher. Athens, Ohio:
 .L4x University Classics Ltd., 1982. \$12.95 (paper, spiral bound)

 BOOKS ADDED LATER
 (Out of alphabetical order)

 (see also books on ART THERAPY
 in libraries)

SOME ART BOOKS FOR SPECIAL EDUCATION

- N 8356
 .M4 B49
 Gorski, Berni. Beyond Limitations: The
 Creative Art of the Mentally Retarded.
 Springfield, Ill: Charles C. Thomas Publisher,
 1979. \$14.00
- LC 3970 erc Alkema, Chester J. Art for the Exceptional. Boulder, Colo: Pruett
 .A43 Publishing Co., 1971. \$9.95
- HV 1664 .A75 Fukurai, Shiro. How Can I Make What I Cannot See? New York:
 F 913 Van Nostrand Reinhold, 1974. \$6.95
- LC 4025 erc • Lindsay, Zaides. Art and the Handicapped Child. New York: Van Nostrand
 .L48 Reinhold, 1972. \$9.95
- LC 4025 erc Uhlin, Donald. Art for Exceptional Children. Dubuque, Iowa:
 .U35 1979 Wm. C. Brown and Co., 1979. \$12.95 (paper back)
- LC4025 Atack, Sally K. Art Activities for the Handicapped. Englewood Cliffs,
 .A85 N.J.: Prentice-Hall, Inc., 1982. \$6.95
 1982
- RJ 505 Kramer, Edith. Art as Therapy with Children. Common, Vt: Art Therapy
 A7K7 Publications, \$9.95 paper.

- PZ 8.3 Atwood, Ann. Haiku: The Mood of Earth. New York: Charles Scribners,
A 922 Hai 1971. \$9.95: (for children) paper back \$4.95
- PS 3501 • Atwood, Ann. My Own Rhythm. New York: Charles Scribners Sons, 1973.
.T78 M9 \$6.95 (for children)
- QH 46 • Braun, Ernest and Cavagiarao, David. Living Water. Palo Alto, Calif:
.B7 The American West Publishing Co., 1971. \$17.50 (paperbound \$5.95)
- QH 51 erc Carson, Rachel. The Sense of Wonder. New York: Harper & Row, 1965.
.C35 KP \$5.95 in Paper back, \$12.95 hard cover
- QH • Cavagnaro, David. This Living Earth. Palo Alto, Calif: American
541.5 M4 C38 West Publishing Co., 1973. (companion book to Living Water) \$17.50
- N 42 KP-c • Chase, Alice. Famous Artists of the Past. New York: Platt & Munk,
.C5 1964. \$6.95 (for children)
- ND erc • Chase, Alice. Famous Paintings: An Introduction to Art for Young
1146 .C52 KP-c People. New York: Platt & Munk, revised 1962. \$6.95 (for children)
- A 699 PC KP-c Hoban, Tana. Look Again! New York: The Macmillan Co., 1971. \$8.95
BF311 .H565.....(written for children)see also Take Another Look. Greenwillow, 1981.
\$10.25
- ND 1146 KP-c Janson, H. W, and Janson, Dora Jane. The Story of Painting for Young
.J35 erc People. New York: Harry N. Abrams, Inc., 1962. \$7.95 for text edition
- TR 654 Pearson, John. The Sun's Birthday. New York: Doubleday, 1973. \$11.95
P39x (for children) paper back
- QH 46 KP-c Scheffer, Victor B. The Seeing Eye. New York: Charles Scribners Sons,
.S28 1971. \$5.95
- ~~~~~ BOOKS ADDED LATER (out of alphabetical order) ~~~~~
- ND 1145 Kennet, Frances and Measham, Terry. Looking at Paintings. New York:
.K43x VanNostrand Reinhold Co., 1978. (taken from Smutz book list) \$9.95
- N 856 King, Marian. Adventures in Art: The National Gallery of Art. New York:
.A513 Harry N. Abrams, Inc., 1978. \$18.50 paperbound \$7.95
- NB198 Horwitz, Elinor Lander. A Child's Garden of Sculpture. Washington, D.C:
.H67 Washingtonian Books, 1976. \$2.50 (paper bound)
- KP-c Willard, Charlotte. Famous Modern Artists from Cezanne to Pop Art.
ONLY New York: Platt & Munk, 1971. \$6.95 (written for children)
- A 514 Levy, Virginia K. Let's Go to the Art Museum. Pompano Beach, Fla:
PC Veejay publications, 1983. \$6.95 (written for children)

BOOKS ON BULLETIN BOARDS AND DISPLAY (see also books on paper sculpture)

p.4

- NC KP • Coplan, Kate. Poster Ideas and Bulletin Board Techniques for
 1810 erc Libraries and Schools. Dobbs Ferry, N.Y.: Oceana Publications, 1962. \$12.50
 .C63 only
- KP erc • Hayett, William. Display and Exhibit Handbook. New York: Van Nostrand
 only Reinhold Co., 1967. \$7.50
- LB 1045 erc • Horn, George F. Bulletin Boards. New York: Van Nostrand Reinhold Co.,
 .H73 1962. \$6.95
- A 695 PC Horn, George F. Visual Communications. Worcester, Mass: Davis
 LB 1043.5 Publications, 1973. \$7.75
 .H66 (erc)
- erc only KP • Randall, Reino and Haines, Edward C. Bulletin Boards and Display.
 LB 1045 Worcester, Mass: Davis Publications, 1961. \$4.75 paper back
 .R26

BOOKS ON DESIGN

(see the Smutz book list for the "Concepts of Design" series..these are now on reserve as well as in the stacks)

- QK 660 Bager, Bertel. Nature as Designer: A Botanical Art Study. New York:
 .B313 Van Nostrand Reinhold Co., 1966. \$14.95 and \$7.95 in paper back
- NK 1510 KP-c • Downer, Marion. Discovering Design. New York: Lothrop, Lee &
 .D69 Shepherd, 1947. \$6.50 (written for children)
- TR 721 • Guyler, Vivian Varney. Design in Nature. Worcester, Mass: Davis
 .G8 Publications, 1970. \$12.95
- erc only KP-c • Lovoos, Janice. Design is a Dandelion. San Carlos, Calif: Golden
 Gate Junior Books, 1966. \$.39 (written for children)
- NK 1505 Malcolm, Dorothea C. Design: Elements and Principles. Worcester,
 .M3 Mass: Davis Publications, 1972. \$10.95
- NK 1520 KP
 .026 or 691 PC O'Brien, James F. Design by Accident. New York: Dover Publications,
 1968. \$7.00 in paper back
- N 85 erc • Rottger, Ernst. Surfaces in Creative Drawing. New York: Van Nostrand
 R 6213 Reinhold Co., 1970. \$5.95
- QH 46 Strache. Forms and Patterns in Nature. New York: Pantheon, 1973.
 .S79 1973 \$10.00 hard cover
- TR Varney, Vivian. The Photographer as Designer. Worcester, Mass:
 642 Davis Publications, 1977. \$15.95
 .G85x

- TT 848 Alexander, Marthann. Weaving on Cardboard. New York: Taplinger
.A67 Publications, 1971. \$6.95
- NC 870 KP • Alkema, Chester J. The Complete Crayon Book. New York: Sterling
.A47 erc Publishing Co., 1969. \$12.95
- A 685 PC • Association of Childhood Education International. Bits and Pieces.
erc Imaginative Uses for Children's Learning. Wash.D.C: ACEI, 1967. \$1.25
paper
- TP 930 Belfer, Nancy. Designing in Batik and Tie Dye. Worcester, Mass:
.B36 Davis Publications, Inc., 1972. \$11.95
- ND 2490 KP • Betts, Victoria Bedford. Exploring Finger Paint. Worcester, Mass.:
.B4 erc Davis Publications, 1963. \$6.50
- N 350 KP-c • Borten, Helen. A Picture Has a Special Look.. New York: Abelard-
.B4 P5x erc Schuman, 1961. \$5.95 (written for children)
- NB 1220 KP Brommer, Gerald. Wire Sculpture. Worcester, Mass: Davis Pub., 1968. \$10.75
.B7
- N 352 • Cataldo, John. Words and Calligraphy for Children. New York: Van Nostrand
.C37 Reinhold Co., 1969. \$7.95
- TT 712 erc • Enthoven, Jacqueline. Stitchery for Children. New York: VanNostrand
.E55 1968 Reinhold Co., 1968. paper \$7.95
- TR 682 Holter, Patra. Photography Without a Camera. New York: VanNostrand
.H64 Reinhold Co., 1973. \$8.95 (in paperbound form, 1980)
- NC 855 • Horn, George. The Crayon. Worcester, Mass: Davis Publications, 1969.
.H6 \$7.50
- TT 160 Horn, George. Crafts for Today's Schools. Worcester, Mass: Davis
.H56 Publications, 1972. \$11.95 (mostly high school material)
- N85 • Lacey, Jeannette. Young Art..Nature and Seeing. New York: VanNostrand
.L25x Reinhold Co., 1973. \$8.95 and \$5.95 in paperback
- TT 157 Laury, Jean Ray. Doll Making—A Creative Approach. New York: VanNostrand
.L27 Reinhold, 1970. \$7.95 (paper back) \$10.95 hard cover
- TT erc Linderman, Earl and Marlene. Arts and Crafts for the Classroom. New York:
150 Macmillan Pub. Co., 1984. \$19.95. 2nd edition
.L56 1984
- TT 157 • Malcolm, Dorothea. Art from Recycled Materials. Worcester, Mass;
.M347 Davis Publications, 1974. \$9.95
- NB 1270 • Marks, Mickey Klar. Sand Sculpturing. New York: Dial Press, 1965. \$3.50
.S3 M3
- LB 1591 erc Mattill, Edward. Meaning in Crafts. Englewood Cliffs, N.Jer: Prentice-
.M3 Hall, Inc., 1971.(3rd edition) \$20.95
- TT 750 • Meilach, Dona, and Snow. Creative Stitchery. Chicago: Reilly & Lee,
.M4 1970. \$6.95
- TT 214.3 • Newman, Jav. Wire Art. New York: Crown Publishers, 1974. \$10.95
.N48 1975
- TT 870 • Rainey (editor) Tissue Paper Activities. Worcester, Mass: Davis
T57 Publications, 1971. \$1.95 in paper back

- TT 750 Rainey, Sarita. Wall Hangings, Designing With Fabric and Thread.
 .R33 Worcester, Mass: Davis Publications, 1971. \$13.95
- TT 848 KP Rainey, Sarita. Weaving Without a Loom. Worcester, Mass: Davis
 .R25 Publications, 1966. \$9.95
- N 352 erc • Randall, Arne. Murals for Schools. Worcester, Mass: Davis Publications,
 .R3 KP 1957. \$6.25
- N 350 Reed, Carl and Orze, Joseph. Art from Scrap. Worcester, Mass:
 .R4 Davis Publications, revised 1974. \$6.50
- N 350 Reed, Carl. Sculpture from Found Objects. Worcester, Mass:
 .R44x 1974 Davis Publications, 1974. \$9.95
- TT 900 Stephan, Barbara. Decorations for Holidays and Celebrations. New York:
 .H6 Crown Publishers, 1978. \$18.95
 S73
- N 6494 • Stribling, Mary Lou. Art from Found Materials. New York: Crown
 .F6 S85 1970 Publishers, 1970. \$5.95 for paperback and \$12.95 hard cover
- ND 1115 • Timmons, Virginia Gayheart. Painting in the School Program.
 .T5 Worcester, Mass: Davis Publications, 1968. \$11.95
- LB 1537 erc Wankelman, Willard F, et al. A Handbook of Arts and Crafts for
 .W3 1982 Elementary and Junior High School Teachers. Dubuque, Iowa:
 Wm. C. Brown Co., 1982 (5th edition). \$12.95
- (BELOW BOOKS OUT OF ALPHABETICAL ORDER ...ORDERED LATER)
- NB 1180 Topal, Cathy. Children, Clay, and Sculpture. Worcester, Mass: Davis
 .T6x 1983 Publications, Inc., 1984. \$13.95
- TF 807 Nelson, Glenn C. Ceramics. New York: Holt Rinehart & Winston,
 .N363 1984 1981. (5th edition) \$22.95
- LB 1537 erc Frank, Marjorie. I Can Make a Rainbow. Nashville: Incentive Publications,
 .F7x 1976. \$12.95
- NB350 Brommer, Gerald and Gatto, Joseph. Careers in Art. Worcester, Mass:
 .B76x 1984 Davis Publications, Inc. 1984. \$18.95
- N 350 Hardiman, George, and Zernich, Theodore. Art Activities for Children.
 .H27 Englewood Cliffs, N. Jer.: Prentice-Hall, Inc., 1981. \$21.95
- N 350 Mattil, Edward L. and Marzan, Betty. Meaning in Children's Art. (Projects
 .M34 for Teachers) Englewood Cliffs, New Jer: Prentice-Hall, Inc., 1981.
 \$18.95 (paperbound)
- TT Schuman, Jo Miles. Art from Many Hands. Multicultural Art Projects for
 158 Home and School. Englewood Cliffs, N. Jer: Prentice-Hall, Inc., 1981
 .S343 1981 \$10.95 (paperbound) (now published by Davis Publications, 1984, \$12.95)
- N 7433 Timmons, Virginia. Art Materials, Techniques, Ideas. Worcester, Mass:
 .T55 Davis Publications, 198 , \$13.95
- NK 9500 Johnston, Meda and Kaufman, Glen. Design on Fabrics. New York:
 .J6 1981 VanNostrand Reinhold, 1981. 2nd edition paper, \$12.95
- TS1109 Toale, Bernard. The Art of Papermaking. Worcester, Mass: Davis
 .T596 Publications, Inc., 1983. \$16.95
 1983

PRINT MAKING METHODS

- NE 850 ● Andrews, Michael F. Creative Printmaking. Englewood Cliffs, New
.A5 Jersey: Prentice-Hall, Inc., 1964. \$10.00
- NE 1350 Brommer, Gerald. Relief Print-Making. Worcester, Mass: Davis
.B7 Publications, 1970. \$12.95 (jr. and sr. high level)
- NC 1860 ● Carlis, John. How to Make Your Own Greeting Cards. Cincinnati:
.C35 Watson Guptill, 1968. \$8.95
- TT 870 ● Hollander, Annette. Decorative Papers and Fabrics. New York:
.H56 Van Nostrand Reinhold, 1971. \$9.95
- NE 860 KP-c Ota, Koshi. Printing for Fun. New York: McDowell & Bolensky,
.083 1960 ● 1960. \$3.95 (written for children)
- N 361 arc Pattenmore, Arnel. Printmaking Activities for the Classroom.
.P3 ● Worcester, Mass: Davis Publications, 1966.
- NE 860 KP-c Weiss, Harvey. Paper, Ink, and Roller. Printmaking for Beginners.
.W42 ● New York: William R. Scott, Inc., 1958. \$8.95
- TT 910 Geary, Ida. Plant Prints & Collages. New York: The Viking Press,
.G43 1978 1978. \$14.95 (taken from Smutz list)
- TT 273 Termini, Maria. Silk Screening. Englewood Cliffs, N. Jer.:
.T47 Prentice-Hall, Inc., 1978. (taken from Smutz book list) \$14.95
 paperbound \$6.95
- KP-c ● Weiss, Peter. Simple Printmaking. New York: Lothrop, Lee &
 ONLY Shepherd, 1976. \$5.50
- NE-2232 Stoltenberg, Donald. Collograph Printmaking. Worcester, Mass: Davis
.S86 Publications, Inc., 1981. \$12.95 (written more for art majors)

- GV 1218 KP • Alkema, Chester J. Creative Paper Crafts in Color. New York: Sterling
 .P3 A37 Publications, 1967. \$12.95
- TT 898 Alkema, Chester J. Masks (1971) and Monster Masks (1973) Sterling Pub.
 .A44 1971 and .A45 \$6.95
- TT 870 Borchard, George. Paper Sculpture. New York: Taplinger Pub. Co., 1973.
 E65 1973 \$6.50
- NB 1270 • Fabri, Ralph. Sculpture in Paper. Cincinnati: Watson-Guptill Publishing
 .P3 F3 Co., 1966. \$8.50 (rev. 1976 paper \$6.95)
- A 444 5 • Goldberg, Steven and Sellers, Robert. Phold-It. San Jose, Calif:
 PF Billiken Press, 1970. \$1.95 (paperback on making geometric solids)
- TT 870 KP-c Grater, Michael. Paper People. New York: Taplinger Publishing Co, 1970.
 .G693 1970 • \$9.95
- TT 870 KP Hartung, Rolf. Creating With Corrugated Cardboard. New York: Van Nostrand-
 .H35 Reinhold, 1966. \$6.95
- NB 1270 KP Johnson, Pauline. Creating With Paper. Seattle: University of
 .P3 J58 Washington Press, 1958. (1975 edition is \$12.50) paper only
- NB 1270 KP • Johnston, Mary Grace. Paper Shapes and Sculpture for School Use.
 .p3 J62 Worcester, Mass: Davis Publications, 1957. \$5.75 (paper bound)
- NK 1520 • Newman, Thelma. Paper as Art and Craft. New York: Crown Publishers,
 .N45 1973. \$5.95 in paper back edition and hard cover at \$9.95
- TT 870 • Ogawa, Hiroshi. Forms of Paper. New York: VanNostrand Reinhold Co.,
 .O37513 1971, \$11.95
- TT 870 • Portchmouth, John. All Kinds of Papercrafts. New York: Viking Press,
 .P74 1973. \$8.95
- TT 870 • KP-c Seidelman, James. Creating With Paper. New York: Crowell-Collier
 .S4 Press, 1967. \$4.95 (a presentation for children)
- TT 870 • Stephan, Barbara. Creating With Tissue Paper. New York: Crown
 .S7 Publishers, Inc., 1973. (paper bound \$6.95) \$8.95 hard cover
- TT 870 KP • Temko, Florence. Paper Folded, Cut, Sculpted. New York: Macmillan,
 .46 1974 1974. \$5.95 paper
- TT 970 • Yamada, Sadami and Ito, Kiyotada. New Dimensions in Paper Craft.
 .Y2513 1967 Tokyo: Japan Publications Trading Co., 1966. \$10.00
- TT 870 Ballinger, Raymond. Design With Paper in Art and Graphic Design.
 .B23 1982 Van Nostrand-Reinhold, 1982. \$29.95 (commercial uses of paper)

PAPER MACHE AND PUPPETRY

PN 1972 Latshaw, George. Puppetry: the Ultimate Disguise.
.L35 New York: Richards Rosen Press, 1978. \$12.50

P.9

PN 1972 KP-c Baird, Bil. The Art of the Puppet. New York: Macmillan Co., 1966. \$19.95
.B24

PN 1972 erc Batchelder, Marjorie. The Puppet Theatre Handbook. New York: Harper
.B3 KP and Row, 1947. \$11.50

TS KP • Betts, Victoria. Exploring Papier Mache. Worcester, Mass: Davis
1155 .B45 Publications, 1955. \$6.95 Revised 1966
1972

PN 1977 erc • Binyon, Helen. Puppetry Today. Cincinnati: Watson-Guptill Publications,
.B5 1966 KP 1966. \$8.50

PN 1972 KP • Bodor, John. Creating and Presenting Hand Puppets. New York:
.B6 erc Van Nostrand Reinhold Co., 1967. \$7.95

A 635 Chesse, Bruce. Puppets from Polyfoam: Spongees. Walnut Creek, Calif:
PC Early Stages Publications, 1975. \$3. 5 (paper bound)

PN 1972 KP • Currell, David. The Complete Book of Puppetry. Boston: Plays, Inc.,
.C87 1975 1975. \$14.95

TT • Fetting, Hans Jurgen. Hand and Rod Puppets..A Handbook of Techniques.
174.7 Boston: Plays, Inc., 1974. \$9.95
.F4713

PN 1972 KP Fling, Helen. Marionettes, How to Make and Work Them. New York:
.F573 1973 Dover Publications, 1973. \$3.00 (paperback)

PN 1972 KP • French, Susan. Presenting Marionettes. New York: Van Nostrand Reinhold
.F73 Company, 1964. \$6.95

PN 1972 KP Engler, Larry and Fijan, Carol. Making Puppets Come Alive. New York:
.B6x Taplinger Publishing Company, 1973. \$9.95 paperbound

LB 1542 erc • Hopper, Grizella. Puppet Making Through the Grades. Worcester, Mass:
E 64 KP-c Davis Publications, 1966. \$7.75

TT 871 KP Kenny, Carla and John B. The Art of Papier Mache. Philadelphia:
.K4 Chilton Book Co., 1968. \$12.50 (\$4.95 paperback)

TT 871 Kenny, Carla and John B. Design in Papier Mache. Philadelphia:
.K42 Chilton Book Co., 1971. \$12.50 (\$4.95 paperback)

TT 871 • Meilach, Dona Z. Papier Mache Artistry. New York: Crown Publishers,
.M45 1971. \$8.95

PN 1972 erc Renfro, Nancy. Puppets for Play Production. New York: Funk and
.R42 • Wagnalls, 1969. \$6.95

PN 1972 • Robinson, Stuart and Patricia. Exploring Puppetry. New York:
.R64 1967 Taplinger Publishing Co., 1967. \$8.50

PN 1972 KP • Suib, Leonard and Broadman, Muriel. Marionettes Onstage. New York:
.S77 Harper & Row, publishers, 1975. \$16.95

PN 1972 • Tichenor, Tom. Tom Tichenor's Puppets. Nashville and New York:
.T55 Abingdon Press, 1971. \$6.95

PN 1972 • Simmen, R. The World of Puppets. New York: Thomas Y. Crowell Co.,
.S4813 1975. \$9.95

(see also book on Masks by Alkema for mache ideas..under Paper Sculpture)

- TT 174.7
.F57 1983 Flower , Cedric and Fortney, Alan. Puppets: Methods and Materials.
Worcester, Mass: Davis Publications, 1983. \$.6.95
- PN 1979
.E4 H8 Hunt, Tamara and Renfro, Nancy. Puppetry in Early Childhood Education.
Austin, Texas: Renfro Studios, 1981. \$14.95
- PN 1972
.R417x Renfro, Nancy and Armstrong, Beverly. Making Amazing Puppets.
Learning Works, 1980. Paper \$5.00
- PN 1972
.R319
(ERC) Renfro, Nancy. Puppetry and the Art of Story Creation. Austin, Texas:
Renfro Studios, 1979. \$13.95
- PN 1979
.E4 S9x Sullivan, Debbie. Pocketful of Puppets. Austin, Texas: Renfro Studios,
1982. \$6.50 paperbound
- PN1979 .
.E4 C79
1980 Currell, David. Learning With Puppets. Boston: Plays, Inc. 1980.
\$15.95.
- A 228
PC Staub, Nancy L. (project director). Puppets, Art & Entertainment.
Washington, D.C.: Puppeteers of America, 1980. \$6.95 paper
- A 229
PC Henson Associates. The Art of the Muppets. New York: Bantam Books,
1980. \$5.95

- NC 730 Brommer, Gerald F. Drawing: Ideas, Materials, and Techniques.
 .B65 1978 Worcester, Mass: Davis Publications, Inc., 1978. \$13.50
- NC 750 D'Amelio, Joseph. Perspective Drawing Handbook. New York: Tudor
 .D3 Publishing Co., 1964. \$7.95 hard cover
- N 352 erc ● Greenberg, Pearl. Children's Experiences in Art: Drawing and
 .G72 KP-c Painting. New York: Van Nostrand Reinhold Co., 1966. \$8.95
 KP
- NC 890 KP Guptill, Arthur. Pencil Drawing Step by Step. New York: VanNostrand
 .G78 Reinhold Co., 1959. Paperbound in 1979, \$8.95
- NC 590 ● Henkes, Robert. Orientation to Drawing and Painting. Scranton,
 .H4 Penna.: International Textbook Co., 1965. \$8.00
- NC 650 KP Nicolaides, Kimon. The Natural Way to Draw. Boston: Houghton-
 .N5 Mifflin, 1941. \$10.00 (often used as a college text) also in paper back
 1975 edition \$8.95
- NC 650 Pitz, Henry C. Drawing Outdoors. New York: Watson-Guptill
 .P55 Publishing Co., 1965. paper \$7.95
- NC 650 KP Rottger, Ernst and Klante, Dieter. Creative Drawing. New York:
 .R58 Van Nostrand Reinhold Co., 1963. \$6.95 paper
- EF 723.07 Fein, Sylvia. Heidi's Horse. Pleasant Hill, Calif.: Exelrod Press,
 F44 c.2 1976. \$15.00 (paper bound child's drawing development of horses)

...ADDED BOOKS (not in alphabetical order).....

- NC 730 .E34 Edwards, Betty. Drawing on the Right Side of the Brain. New York:
 1979 MAI Houghton-Mifflin, 1979. \$15.95
- NC 730 Porter, Albert. The Art of Sketching. Worcester, Mass: Davis
 .P66 Publications, 1977. \$13.95
- NC 630 Wilson, Marjorie and Brent. Teaching Children to Draw, A Guide for
 .W5 1982 Parents and Teachers. Englewood Cliffs, N.J.: Prentice-Hall, 1982.
 \$9.95 paper

KEY TO ABBREVIATIONS AT THE LEFT OF TITLES: Indicates that books are also located at the following sources in addition to the Waldo Selected Reading Room. These places do not have books on reserve:

- currently "out of print" according to Books in Print, but available in libraries
- erc Education Resource Center (Sangren Hall, 3rd floor)
- KP Kalamazoo Public Library (corner of Rose and South St.)
- KP-c childrens' room of the Kalamazoo Public Library (turn right after entering main doors)
- * indicates book was recently ordered and may not be available yet

AWARENESS....

WAYS OF MOTIVATING CHILDREN TO EXPERIENCE THEIR ENVIRONMENT MORE FULL...

"There are three kinds of people: those who disregard rare or common objects unless they get in the way or can be 'used'; those to whom everything is a source of delight; and those who would like to be able to see with an appreciative eye if someone would show them how."

. "THE SEEING EYE" by Freda Lingstrom

TOUCHING & FEELING

- . Looking walk
- . Texture Box
- . Bringing in the real thing!
Pets, wheels, tools, flowers, etc.

OBSERVING

- . Texture Box
- . Octoscope & Kaleidoscope
- . Magnifying glass
- . Outdoor sketching
 - . Immediate surroundings
 - . The neighborhood
 - . The total environment
- . Use of resources ...films (Discovering Film series, Film Associates), books, slides, prints, art objects.
- . Artists' demonstrations

LISTENING

- . Music
- . Poetry

EXPERIENCING MOODS

- . Words
- . Titles
- . Weather

DOING

- . Dramatization
- . Role playing

PROBLEM SOLVING & GAMES

- . Scraps -felt, woods, etc.
- . Prescribing lines, colors, shapes, etc.
- . Photographic situation
- . News items
- . Doodles—wondering line
- . Rubbing textures

(The above outline is reprinted with permission of Art supervisor for the Kalamazoo Public Schools. This was a hand-out sheet to go along with a display of materials and ideas for motivating children to become more aware of their surroundings.

KALAMAZOO PUBLIC SCHOOLS -

BIBLIOGRAPHY FOR DEVELOPING SENSITIVITY & AWARENESS IN THE ELEMENTARY GRADES:

- Aiken, Conrad P. Cats and Bats and Things with Wings; Illus. by Milton Glaser. Atheneum, 1965.
- Baum, Arline, author-illustrator. One Bright Monday Morning. Random House, 1961.
- Carson, Rachel. Science of Wonder. Photographs. Harper
- Carson, Rachel. The Sense of Wonder. Harper, 1965
- Eberly, Ed, author-illustrator. The Wing on a Flea. Little-Brown, 1961.
- Fisher, A. L. In the Middle of the Night; Illus. Adrienne Adams. Crowell, 1965
- Garalick, May. Where Does the Butterfly Go When It Rains; Illus. Leonard Weisgard. Young-Scott, 1961.
- Hawkinson, John. Collect, Print, and Paint from Nature; Illus. by John Hawkinson. Whitman, 1963.
- Johnson, Crockett, author-illustrator. Harold and the Purple Crayon. Harper, 1961.
- Keats, Ezra Jack, author-illustrator. Jennie's Hat. Harper, 1966.
- Keats, Ezra Jack, author-illustrator. The Snowy Day. Viking, 1962.
- Leochas, S. N. Always Room for One More; Illus. Nonny Hogroian. Holt-Rinehart,
- Lingstrom, Freda. The Seeing Eye. MacMillan Co., 1960.
- Lionni, Leo, author-illustrator. Fredrick. Pantheon, 1967.
- Lionni, Leo, author-illustrator. Swimmy. Pantheon, 1963.
- Lionni, Leo, author-illustrator. Tico and the Golden Wings. Pantheon, 1964.
- Loveos, Janice, author-illus. Design is a Dandelion. Golden Gate Jr. Books, 1961.
- Mizumura, Kazuo, author-illus. I See the Wind. Crowell, Co., 1966.
- Myrus, Donald. Story in the Sand. Illus. Albert Squillace. MacMillan, 1963.
- MacAgy, Douglas. Going For a Walk With a Line. Doubleday.
- O'Neill, Mary. Hailstones and Halibut Bones; Illus. Leonard Weisgard. Doubleday,
- O'Neill, Mary. Words, Words, Words; Illus. Judy Piusi-Campbell. Doubleday, 1966
- Rand, Ann. Did a Bear Just Walk There; Illus. A. Birnbaum. Harcourt, 1966.
- Shaw, C. G., author-illus. It looked Like Spilt Milk. Harper, 1947.
- Tinkelman, Murray, author-illus. Who Says Hoo? Golden Press, 1963.
- Vroman, Ballinger. Design Sources and Resources. Reinhold, N.Y., 1965.
- Wildsmith, Brian, author-illus. A B C. Watts, 1962.
- Wildsmith, Brian, author-illus. Brian Wildsmith's 1, 2, 3's. Watts, 1965.

ARE YOU INTERESTED IN ORDERING OR PURCHASING

ARTS BOOKS?



Most books on our book list can be ordered from:

THE CREATIVE HANDS BOOK SHOP...write for free brochure on their book listings, prices..
Printers Building same address as School Arts magazine
Worcester, Mass. 01608

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CAMPUS AREA

Western's Campus Bookstore....383-1910
in the University Student Center

The University Book Store...381-6280
2529 W. Michigan (across from Campus Theatre)

Little Professor Book Center 375-6776
In Harpo's Alley, 4512 Stadium Dr.

DOWNTOWN KALAMAZOO:

8TH Day Book Store
901 S. Westnedge
345-9665

The Athena II Book Shop...342-4508
343 S. Westnedge at Lovell

THE MALL AREAS

Zondevan Book Store 349-8747
Maple Hill Mall
also on 6208 S. Westnedge 323-1430

The Kalamazoo Art Center Sales Area ...349-7775
Corner of Park and South Streets)

Tom Sawyer Book Raft
Southland Mall...327-1444

Walden Books in the Kalamazoo Center
100 W. Michigan (at Rose) 382-6623

Westmain Book Raft...345-3136
Westmain Mall

The John Rollins Book Store
136 S. Kalamazoo Mall 344-8260 or

B. Dalton Booksellers
Crossroads Mall...327-0111
Maple Hill Mall...342-0686

Kalamazoo Public Library
315 S. Rose at South St.
(see Books in Print in reference room)

Waldenbooks
Maple Hill Mall...341-4911
Crossroads Mall...323-1095
Kalamazoo Center...382-6623
Abbey Road Books ...345-9502
East Towne Mall

Louies News and Pipe Shop
230 S. Kalamazoo Mall 349-7225

Michigan News Agency ...343-5958
308 W. Michigan..

Christian Book and Supply Center 381-2230
329 N. Burdick on Kalamazoo Mall

Labadies Arts and Crafts 342-2472
240 W. Mich. (across from County Bldg.)

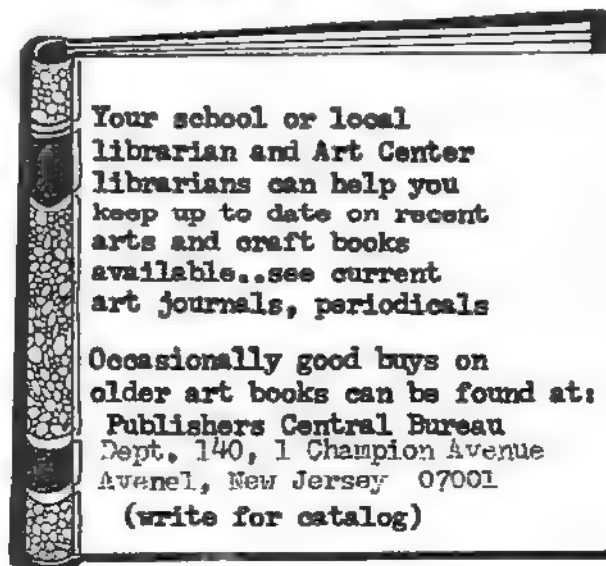
OTHER AREAS:

Teachers' Center 327-4666
125 Della in Portage

Book and I
Gull Road, Richland 629-4036

See packet sheet on Art Supplies for other
book sources... See phone book Yellow Pages...

You can also write to the publishers of books directly, in many cases...check with libraries,
art magazines, book stores, or Miss Rensenhouse for publishers' addresses



OUTLINE FOR ART OBSERVATIONS....



For CLASSES IN ART EDUCATION
with B. Rensenhouse

Always make arrangements ahead of time for an observation of an art class, or for visitation of rooms and displays. An art experience may be taught by classroom or an art teacher..in a classroom or a special art room. Please type a report of your visit and use following outline as much as is possible for your situation.

I. WHAT IS BEING TAUGHT?

- A. Title or project or type of an art experience or activity
- B. Grade, school and city, teacher (classroom or art teacher?) date, length of your visit

II. WHY IS IT BEING TAUGHT?

- A. What is the purpose of this art experience?
- B. What specific skills or understandings might students gain?

III. HOW IS IT BEING TAUGHT?

- A. List materials in use (be complete and specific)
- B. Motivation or introduction by the teacher..(a demonstration?discussion? A-V aids? ...it is helpful for you to see this part of lesson... PLEASE ELABORATE ON THIS STEP...
- C. Distribution of materials
(also include what may have been involved in the preparation and organization of the materials in use..by teacher or children..or a committee, etc..)

IV. HOW ARE THE STUDENTS RESPONDING (work period)

- A. Response to suggestion by teacher
- B. Work habits and attitudes
- C. Role of the teacher during work period
- D. Problems encountered and methods of solving
- E. Some varied results of children's efforts by end of work time.. ideas and products that have been achieved (samples helpful here)
- F. Clean up procedures and storage of work

V. OTHER ITEMS TO OBSERVE (physical set-up)

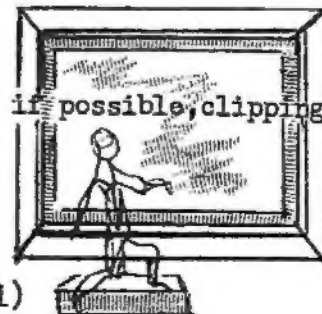
- A. Storage space and methods for storing a variety of materials
- B. Types of teaching aids for art instruction that you observe
- C. Note art displays in rooms and halls
- D. Note room arrangement and the art equipment available (include a diagram with this report..a floor plan type to show arrangement)

VI. ADDITIONAL COMMENTS OR REMARKS IN SUMMARY

Comment on some strong and weak points of this art experience..include a sample or sketch of the art project done (if possible)

SUGGESTED OUTLINE FOR REPORTING YOUR VISITS TO ART EXHIBITS

- I. Title (or theme) of exhibit...attach program or brochure, if possible,clippings
- II. Location, date of your visit
- III. Describe several works on display that impressed you
 - Title and media
 - Artist (or if a children's show, give age or grade level)
 - Your comments and impressions of the work
 - Possible adaptations for different age level, different materials and uses
- IV. Note interesting or unusual arrangements, display methods that catch and hold a viewer's attention (sketches, diagrams, or photos are helpful here)
- IV. General comments in summary: Quality of work, its value to you, to whom might you recommend this exhibit?..



SOME KALAMAZOO ELEMENTARY SCHOOLSfor possible visitation
Always check in advance if you plan to visit any of these schools:

Schools nearest to Western's Campus....

Arcadia Elementary 384-0450
932 Boswell Lane,

Winchell Elementary 384-0543
2316 Winchell,

Woods Lake Elementary
3215 Oakland Drive
384-0546

Woodward Elementary
606 Stuart 384-0553

Indian Prairie
3546 Grand Prairie 384-0469

Westwood Elementary
1100 Nichols Rd.
384-0540
Oakwood Elementary
3410 Laird
384-0510

Some other schools farther from campus (see phone book for a complete listing)

Chime School in Oshtemo
6750 Chime 384-0453

Washington 384-0536
1919 Portage
(near Town & Country Mkt.)

Lakewood Elementary 384-0476
3122 Lake St.,

Northglade 384-0506
1914 Cobb

Parkwood-Upjohn 384-0513
2321 S. Park St. (near Crane Park)

Lincoln 384-0478
912 N. Burdick

Northeastern Elementary
2433 Gertrude, 384-0500

Milwood Elementary
3400 Lovers Lane, 384-0485

You may see student
work in education wing
of Kalamazoo Art Center
314 S. Park Street

Hours: CLOSED Monday
Tues.-Sat. 10 am-5 pm
Sunday 1 to 5 pm

SOME HALLOWEEN HELPS FOR THE ELEMENTARY TEACHER...

CUT PAPER AND PAPER SCULPTURE IDEAS

Pumpkin People

- Use of expanded paper, or catsteps for bouncy effects
- Paper plates for heads, colored paper bodies
- Stick puppet of a pumpkin person, dress in variety of costumes
- "Spooks" or dancing goblins (imaginative creatures)
(tube or cone bodies, catstep limbs, attach string to head)
- "Pole People"..witches, scarecrows, goblins, etc. built over
rug tubes attached to a standard for group project (see sheet in packet)
- Paper scarecrows with cloth scraps for accents, patches
- Scrap paper "spooks"..use odds and ends of paper and salvage a spook!
- Paper cats..try catstep bodies, cones, tubes, spherical forms
- Decorate paper sack for "trick or treat" bag (try big shopping bag)
- Party ideas..woven placemats, favors, decorations, place-cards, invitations, etc..
- Decorations..mobiles, centerpieces, food holder ideas, hanging wall forms
- Bulletin board themes such as "Witches Pets", "Sorcerer's Assistants", "Friendly Monsters", figures in costumes,
- Poster themes..for worthy causes..ecology, UNICEF, Halloween safety, anti-litter
- Paper sculpture added to boxes, plastic bottles, gourds, containers, other forms
to make a "stand-up" project



JACK-O-LANTERN IDEAS

- Stiffened string around a balloon
- paper sack--stuff with newspapers and paint, decorate with paper forms
- paper strips--arrange in a ball, staple or fasten with a paper fastener
- paper plates..paint or use cut paper, try movable eye attachment
- paper mache over a balloon, laminate tissue, or use Pariscraft layers...
- Carved real pumpkins, decorate with paint, paper, felt pens, scrap materials

Prepared by
B. Rensenhouse
TU Art Dept.

CRAYON AND PAINT IDEAS

- "spider web" designs..good for flushed color, crayon resist, etching, melted
crayon, sponge paint..can use for backgrounds
- Halloween doodles..try crayons, paint, chalk, resist effects, etchings
- Paint around a string for a Halloween theme
- Halloween "blotto" spooks or goblins..use tempera or water color, felt pen accents
- Paint Halloween compositions on windows..tempera paints, try sponge, dry brush,
spatter, flushed color in drip effects..often community-school projects...
- Crayon laminations for window transparencies, mobiles

DESIGN A MASK for a costume, party, or wall decoration

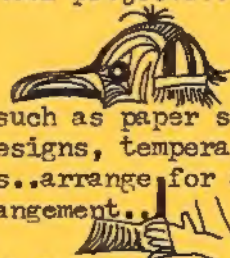
- Try creating a mask with a variety of methods and materials..such as paper sculpture,
box masks, stick masks, cardboard sculpture, crayon resist designs, tempera, batik,
fabric creation, paper mache techniques over various armatures..arrange for a mask
totem by putting masks above each other for a totem pole arrangement...

DESIGN COSTUMES, "WIGS", HEAD-GEAR (keep SAFETY in mind for Masks and costumes)

- Try various ideas for fabric decorations, paper techniques, hat construction
ideas, face make-up ideas, body covering ideas, building unusual accessories,
stitchery techniques, weaving ideas, sewing methods, print-making techniques,
combinations of unusual materials and techniques,

TRY FACE MAKE-UP IDEAS..using theatrical make-up, clown-white make-up, or substitute with tempera mixed with glycerine or tempera mixed with mineral oil

ENCOURAGEMENT OF HALLOWEEN AS A CONSTRUCTIVE (not destructive) SEASON...a great time
for imaginative art activities with fanciful characters, costumes, and potential
for bold designs and rich colors..try window paintings, costume parades, party
ideas for hospitals, pumpkin carving, outdoor decorations, safety art ideas etc...



A PAPER SCULPTURE ASSIGNMENT FOR HALLOWEEN...

DESIGN A PAPER SCULPTURE PROJECT ON THE THEME: "WITCH'S PET OR HELPER", assistant, apprentice, or advisor. This can be a human or animal type to assist the witch in her Halloween activities..these can be weird, scary, humorous, appealing, ..but please, not gory!! Can you perhaps stress the positive aspects of Halloween in your project such as Trick or Treat for Unicef, ecology, or some other theme that is constructive.. not destructive. Design this to see all way around—to sit, stand, or hang.

SIZE ABOUT 12", 15" up to 24"—you may need to design it to come apart for transport to class, and then re-assemble in class. Plan to design it for easy storage so, hopefully you can use it later in your own classroom, as decoration, teaching aid.

TECHNIQUES Use at least 3 of the following paper sculpture techniques (see board)

SCORING (required for all students)

WEAVING

CURLING

SURFACE TREATMENT

FOLDING

ROLLING (cylinder)

CUTTING (to expand paper)

CONE SHAPE

LAMINATING (into a sculptured form such as paper mache, tissue over balloon)

PYRAMID SHAPE

You may also combine other appropriate techniques we have used in class or that you have read about, if they work well with paper sculpture..crayon techniques, painting techniques, tissue laminating, "stand-up ideas", cut paper, use of scrap materials...

ARMATURES OR FRAMEWORK IDEAS

You may build over any suitable armature that will make your subject stand, sit, hang better, or to give the desired shape, or to give it more stability...

Spherical forms (see mimeo sheets)

paper mache

plaster bandage

stiffened string

styrofoam or other balls

Cones from string or warp

Styrofoam shapes (and scrap)

Boxes and cartons, round, square, all sizes

Tubes and cylinders, cardboard and tagboard

Cardboard shapes, strips, scored cardboard

Paper cups, ribbon rollers, string holders, etc.

Wire shapes

Wood, branches

Plastic bottles, containers

Glass bottles and containers

"wads" of tissue, kleenex,

foil (can be in sacks, socks)

All sorts of scrap materials

you may find as framework

(check supplies in our art room and at your home)

PAPERS ...use any kind that works well—construction papers, cardboards, tagboards, tissues, wrapping papers, sacks, newspapers, box board, corrugated boards..

GLUESuse Tri-tix cream glue, rubber cement, Elmers glue, paper fasteners—please avoid scotch tape as a permanent holding method, hide your staples unless they are part of the design..let tabs help you in give you a pasting surface..

EVALUATION. ..Project will be evaluated on: idea and concept (imagination for theme)
workmanship and techniques
resourceful use of paper sculpture techniques and choice of materials to carry out the idea
application of good design principles
overall carrying power, impact, appeal

Prepared by B. Rensenhouse
WNU Art Dept.

SOME REFERENCES

...see paper sculpture books on your reading list, mimeo sheets, boards..